



THE POWER TRIP

Power dressing is alive and well. Not since the hard-edged '80s has there been so much emphasis on the strong, independent woman. However, instead of the overdone glitz and exaggerated Amazon silhouettes, it's about an air of confidence and strength.

At BURBERRY the military influence (frequently overdone in other collections) feels right on target. The cognac colored glove leather trench is the epitome of this look. Also military-inspired is Burberry's crisp four-pocket jacket in black wool gabardine shown with a clean white shirt and tie. A leather miniskirt adds a modern twist. Donegal tweeds took on a fresh aspect, particularly when fashioned into a sporty shirt jacket or ladylike princess line coat. Other hits — the quilted leather jacket and kilt, and the "antiqued" shearling coats with raw edge finish.

CYNTHIA STEFFE produced a very wearable collection that encompassed

all the key trends: leather, close to the body silhouettes, waist emphasis and military references and, for the most part, pulled it off, particularly with her daywear which was the strongest part of her collection. The black leather shirt jacket with paneled leather/Swakara skirt and her shag shearling belted anorak over a black lace-front turtleneck set the tone. Terrific too were Steffe's '70s influenced belted trench coats in kiwi or saffron colored polished leather, and the olive corduroy/leather combinations.

JOOP started out strong with interesting quilted gray wools, some creamy beige numbers like the belted polo coat and trousers, and "Madchen in Uniform" inspired black schoolgirl suits. Joop upped the ante with drop dead glamorous furs like the golden sable shaped jacket and chevron worked mink blouson. There was even a knitted mink twin set in khaki that looked great over loden wool trousers. Less successful was a



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FALL FASHION 2001 TAKES TO THE OPEN ROAD

Driving their creative energies, several young designers offered a wide variety of collections. CHANPAUL, at the Mercedes Benz tents, showed dressy, elegant separates in vibrant colors, using cashmere and silk, as well as plenty of black leather. Asymmetric pieces and unusual fabrications were striking, notably jacquard silk tops, "sprayed lace" and "stenciled cashmere." BMW sponsored THOMAS STEINBRUCK, who showed following a champagne breakfast in the BMW showroom. This luxurious collection of crystals, fur trim, velvet, brocatelle, lambskin, cashmere, and his signature ultra-lightweight hand embroidered sequin lace, consisted of glamorous eveningwear, as well as sophisticated well-tailored outerwear, day dresses and separates. RUBINCHAPELLE could be defined as tough-chic urban sophisticate. His show venue, a taxi repair garage, was appropriate for lots of black leather and leather trim, heavy wool and hard wearing denim. Shape was important — asymmetric tops and skirts, tulip pants, cutouts, back detail, bias-cut pieces, strategically placed buttons and fabric ties created unusual draping. He made savvy use of rib knits and effectively

mixed leather and chiffon. However, fashion's nod to the auto reached its pinnacle with the ultimate marketing vehicle. To promote its Focus Car, Ford hosted a lavish multimedia and runway show in which DAVID RODRIGUEZ, GEOVA, KENI VALENTI, PIXIE YATES, CHARLES CHANG LIMA, LEONELLO



RUBINCHAPELLE

BORGHI, TRACY FEITH, DOC LAB, ALEXANDRA LIND and DEBRA McGUIRE showed fashions created out of car parts.

For elegance, feminine, clean-cut, simple evening separates, BEHNAZ SARAFPOUR produced a small, delightful collection in black and white. Best ensembles included a black satin, rose "puff" top with white cotton twill wide-leg pant, a long sleeve T-shirt with lace collar over grain de poudre skinny trousers, and a black leaf embroidered dress. LAURITA SHIELDS, another young designer of evening separates in a palette of ivory and slate, displayed platinum metal mesh slips and sleeveless tops, silk drawstring pants, "liquid steel" sequin jumpsuit, and a crystal asymmetric mini dress appealing to a youthful, hip customer. A crystal drape-front, long dress with a casual "hoodie" jacket suggested its wearer had just come home from a party and had gone out to walk her dog.

LIZ COLLINS, an avant-garde urban chic designer, sent out leather pants and skirts paired with wool, alpaca, cashmere and tweed cardigans and sweaters, some sporting deerskin, shearling or suede collars and cuffs. "Armadillo" graphically describes her form of pleating used in suede and cashmere. ALONZO's Ice and Fire Icelandic show had some strong knit pieces in a slightly uneven collection. Original ideas by designers Edda Gumundsdottir of Iceland and Alonzo Ramos of Ecuador translated into unusual pieces in wool, silk, leather and even reindeer

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bias mink maxi coat with silver tassel epaulets worn over a tailored brown/black striped wool pantsuit.

Chic androgyny characterizes fall 2001 chez CHOMPOL SERIMONT. Models paraded down the catwalk in plaid separates with driving caps and gloves as accessories, as well as wonderful hound's-tooth bouclé outerwear pieces, accessorized to the nth degree. Serimont also showed gorgeous purple faux shearling outerwear in a variety of lengths, from hooded car coat to fitted knee length coat and sweeping double-breasted maxi.

SHIN CHOI's woman wields power in a subtle way. Her runway debut comprised good looking wearable clothes, especially her spice toned marble tweeds. The olive tweed duffle coat and pants and olive military maxi coat over leather skirt were sharp; while the double-faced cashmere coat in bark looked elegant atop golden tweed tuxedo pants. Choi does a chic version of the ubiquitous belted slim coat. Her strict camel "officer's jacket" gets a placket front and luggage color pants.

The CAROLINA HERRERA woman doesn't flaunt her power. For her sophisticated ladies all that's necessary to blow away the competition are the streamlined leathers. For fall, Herrera gets the ball rolling with luxurious suedes in solids and plaids that have a military edge.

Perfection lies with a loden trench coat shown atop a violet sweater, and a plaid suede jacket, mandarin sweater and suede skirt. Herrera then moves on to gorgeous gold flecked tweeds shown alone, like the simple go everywhere coat dress, or in combination with suede or knits. While Herrera's strength lies with daywear this season, there are still a couple of knockout evening looks, particularly her glamorous off-the-shoulder gown in stretch copper satin.

Distressed and antiqued leathers look new and fresh at KENNETH COLE. His gals strode out in some winning outfits like the brown distressed V-neck top over a chalk white nappa wrap skirt and a 3/4 coat in black with a green cast antique leather finish. Other standouts: vintage Bordeaux red leather trench with matching cropped pants and blouson dresses in ultraviolet suede.

MARITHE & FRANCOIS GIRBAUD presented a strong modern, edgy collection that emphasized high tech fabrics. Winners included marvelous black belted trench coats over flared pants, a military influenced double-breasted reefer and, last but not least, a group of intricately seamed and laser stenciled gray coats juxtaposed against silver foil shirts.

At THOMAS STEINBRUCK, power dressing is seductive rather than hard. His collection is designed to appeal to a youthful, sophisticated woman. Beautiful tailoring

is combined with an interesting mix of fabrics in silhouettes that hew close to the body. The collection gets off to a strong start playing matte against shine with luxe evening separates in crème cashmere and sequin combinations. The neutral palette continues with a group in platinum and silver. Steinbruck's silk faille coat and wide pant look gorgeous with a silver embroidered sequin bustier. There's also a delicious sequin and lace evening coat and matching draped top shown with silver duchesse satin pants.

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SHIN CHOI

THE MALE PEACOCK

FALL 2001

This season, the male peacock reigned on the New York runways. Usually, it's the women who get all the attention, but not this time. While women's wear designers tended to mirror a more cautious economic climate, the men were feeling optimistic and in the mood to strut their stuff. Designers came up with some great accessories from punk worthy Reeboks at Slinky Vagabond to terrific attaché cases and weekender garment bags at Oswald Boateng. Color dominated, as did glitter and sequins. For the less flashy, there was a great selection of casual wear, perfect for free time spent doing sports and attending sporting events, well represented at Nautica.

Pia Myrvold, Cybercouture: Performance Art comes to the New York runways.

The show was definitely a bit "Space Odyssey 2001," particularly when it came to the finishing touches, like the "pure iridescent faces" of the models, courtesy of the Bourjois makeup team. Although both male and female models performed a combination of modern and classical ballet up and down

the runway, it was definitely the male dancers/models who captured our attention. One dancer (who bore a startling resemblance to a young Mikhail Barishnikov) strutted about the female dancers like an exotic rooster amidst a cluster of somewhat plain hens. Male and female dancers introduced "themes," followed by real models who were also dressed in the clothes. One of the highlights was a bra top and a flippy little A-line skirt. The clothes were almost unisex (long jackets and balmacaans), and garments were cut from the same fabrics for both the men and women. Colors tended to be muted, grays predominated. The prints were of industrial objects such as manhole covers, scaffolding and large clocks. The overall effect was perhaps a commentary on the accelerated speed and bleakness of the industrial and time-stressed world in which we live.

Slinky Vagabond: Late '70s punk rockers time-travel to the year 2001.

These fellows would have felt right at home hanging out with Vivienne Westwood and Malcolm McLaren at



OSWALD BOATENG

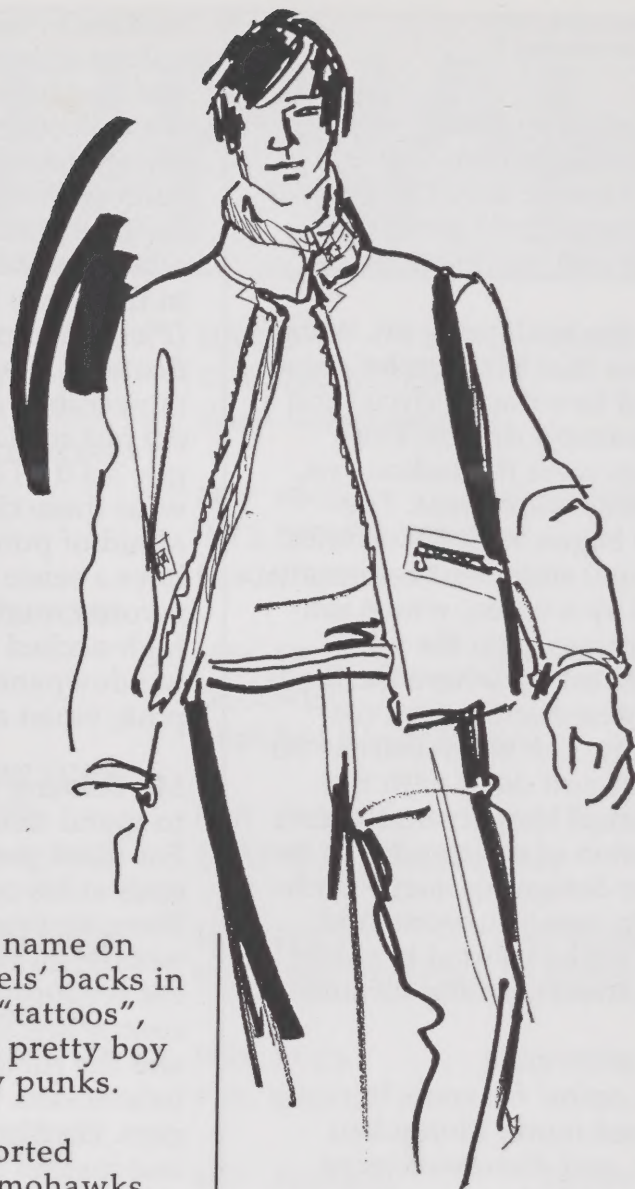
their infamous "Sex" boutique in the '70s. They'd also be at home in the States, anywhere there are young males who dress to be noticed. Designer Keanan Duffty's men are definitely peacocks; they have a point of view and use gaudy dress as a form of self-expression. Duffty's collection took pokes at the British Royals and British icons such as Mick Jagger. There were slashed glitter tees of Queen Victoria, and Mick Jagger tartan mufflers with watch caps to match. There was a dark denim jacket with exposed seams (à la Martin Margiela, 1993), and a shredded yellow tee and blue zebra jeans, worn by a model who looked like a dangerous hustler type. The collection captured the feeling of aggression for which punks were famous.

Great hair and makeup, created by Creative Director, Peter Gray of Sassoon and Charlie Green, respectively, contributed to the overall effect. Gray offered some insights about what the Slinky guy was all about. Said Gray, "this guy is very macho, he's a guy who cares about his appearance and spends a lot of time working on his look. You can find him in Northern England but he's not exclusively British either. Think back to Michigan White Trash." Gray made these observations as he applied platinum dreads to some models and shaved the hair of other models into mohawks to match the punk-style clothes. Green meticulously

painted Duffty's name on some of the models' backs in giant Goth style "tattoos", transforming the pretty boy models into edgy punks.

Not everyone sported brightly colored mohawks. There was a model who resembled reggae icon, Bob Marley, outfitted in an indigo patch pocket shirt and khakis. The accessories were heavy army boots and an ammo belt, highlighting the fact that the military theme is still alive and well. Some early '80s detail included sewn on patches on army jackets and frayed and shredded denims. Duffty also designed some exclusive sneakers for Reebok that tied into his cheeky British theme.

Sean Jean: A grand slam for Puff Daddy.



NAUTICA

He may have been on trial as the show was going on, but that didn't stop Sean "Puffy" Combs from designing a great collection for another type of male peacock: the guy who doesn't care about "PETA" and lavishly drapes himself in fur, day and night. And to go with all that gorgeous fur — some major ice. Whoever said diamonds were only a girl's best friend? Jakob, the jeweler of choice for the rap crowd, made up some platinum and diamond dog tags

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(the military theme again) that most women would love to wear too. There were also some great pavé diamond and platinum belts.

With the trial going on, it was a given that Mr. Combs' show would be a media circus and a paparazzo's dream. The clothes were the unknowns, and they were great. The show began with Mr. Combs' personal statement communicated by a video, which ran continuously on the wide-screen, set up where the models entered and exited the runway. The video starred Mr. Combs and dealt with the subject of his personal interpretation of style and why he began designing men's clothing. In case you wondered, Mr. Combs wanted to create the perfect clothing for himself.

Mr. Combs' fur coats in sheared mink, Mongolian lamb, and distressed jeans trimmed in fox were just plain fabulous, whether or not you appreciate "ghetto fabulous." We loved the "icon tee" — a sleeveless tee of a Rolling Stones album cover. The pièce de résistance was the finale's macho "groom" who strode out in a black mink coat with a train and wide-legged Capri pants, attire that King Henry VIII might have fancied for one of his many wedding ceremonies.

Oswald Boateng: Bespoke tailoring in a rainbow palette of colors.

A big "bravo" to Mr. Boateng. Think of swank London stock-

brokers in bespoke suits that value nattiness above all else, and you have the gist of what the collection is all about. It's always beautifully tailored suits at Oswald Boateng, a favorite with well-to-do men who care about looking sharp in the James Bond tradition (Pierce Brosnan wears Boateng). The tailoring is impeccable, and the lapels are cut *just so*. Lest you think this guy's a dull dandy, men who wear these clothes aren't afraid of punchy color and have a sense of humor. Our favorite numbers were the high-necked three-button windowpane suits cut in pink, violet and fuchsia.

Mr. Boateng's fellow also likes to spend time in the country. For those posh country weekends at his country estate there are great cords and wonderful tweeds. We loved the corduroy jackets with contrasting elbow patches and the rubberized cotton balmacaans with funky zippers. He dispensed with black and instead showed a luscious color palette of violets, pink, aubergine, pumpkin, lime green, fuchsia and hot pink in solids and pinstripes. There was even a new line of matching canvas garment bags, weekend bags and attaché cases that coordinated with the swank suits. Fittingly, Mr. Boateng is his own best advertisement. He looked downright dapper as he executed a Dick Van Dyke style dance leap in lieu of taking the usual bow at the end of his show.

Nautica: Good old made in the USA sportswear and outerwear — "refined rugged."

David Chu isn't breaking any rules and causing a ruckus on the runways, but he makes the clothes and accessories affluent suburban guys like to wear, and there's nothing wrong with having strong sales at retail.

Mr. Chu has a number of lines within his brand: sportswear, tailored clothing, Nautica Competition, and Nautica Jeans Company. For his show, he focused on sensible utilitarian clothing, which is what men like about his clothes. There was also a nod throughout to the continuing military and naval trends in men's dressing.

Mr. Chu's "post-modern suit" boasts a more relaxed silhouette and softer construction than the suits that men suffered in before "casual dressing" defined the dress code in the last years of the '90s. His lamb's wool and cashmere suits have the ease of a comfy sweater. The brown leather duffel coat with toggles would look great worn over one of these suits or equally as well over his jeans, a line that debuted this season. The casual collection incorporates work wear silhouettes in new washes and constructions in various denim compositions, including a new 2% metal denim fabric, which can be crumpled up for a worn look. Additionally, for the guys who enjoy a day of duck hunting on fall weekends, there's an olive field coat and a bright orange ribbed cotton/wool turtleneck that work well with wool khakis.

INTERNATIONAL DATELINE

APRIL 20-22 FT. LAUDERDALE
FLORIDA FASHION FOCUS

APRIL 21-23 OFFENBACH
INT'L FASHION FORUM

APRIL 21-24 SAN FRANCISCO
WOMEN'S FASHION MARKET

APRIL 22-23 MIAMI
MEN'S & BOY'S MARKET

APRIL 23-25 LOS ANGELES
INT'L TEXTILE SHOW

APRIL 23-25 MONTREAL
FASHION & ACCESSORIES
MARKET

APRIL 24-26 FRANKFURT
INTERSTOFF SPORTS
(Fabrics)

APRIL 24-26 FRANKFURT
TECHTEXTIL
(Textiles, Non-wovens)

APRIL 27-30 DUSSELDORF
OPTICA (Int'l Eyewear)

APRIL 28-MAY 3 NEW YORK
BRIDAL MARKET

APRIL 29-MAY 1 ATLANTA
SOUTHEASTERN MEN'S
MARKET

MAY 1-3 NEW YORK
INPRINTS NY
(Textile Print Designs)

MAY 3-5 COLUMBUS
THE PRINTWEAR SHOW

MAY 6-8 NEW YORK
ACCESSORIE CIRCUIT
(Fall Accessories)

MAY 6-8 NEW YORK
INTERMEZZO
(Immediate RTW)

MAY 6-8 NEW YORK
ACCESSORIESTHESHOW
(Fall Accessories) (Formerly FAE)

MAY 6-8 NEW YORK
FEMME
(Premiere - Women's RTW/
Accessories)

MAY 6-9 MONTREAL
NAFFEM
(Specialized Fur & Outerwear
Show)

MAY 7-10 SYDNEY
MERCEDES AUSTRALIAN
FASHION WEEK

MAY 7-11 NEW YORK
ACCESSORY MARKET

MAY 7-11 NEW YORK
HOSIERY MARKET

MAY 7-11 NEW YORK
INTIMATE APPAREL MARKET

MAY 8-10 BOLOGNA
LINEAPELLE
(Leather Hides, Skins)

MAY 15-17 PARIS
INTERSELECTION
(Mass Market Apparel)

MAY 18-22 NEW YORK
INT'L CONTEMPORARY
FURNITURE FAIR

MAY 19-22 NEW YORK
DECOREX
(High End Interior Design)

MAY 20-22 NEW YORK
SURTEX (Surface Textiles)

MAY 20-23 NEW YORK
NATIONAL STATIONERY SHOW

MAY 21-23 NEW YORK
FUR MARKET

MAY 30-JUNE 1 MILAN
MODA PRIMA (Knitwear)

JUNE 1-5 LOS ANGELES
WOMEN'S & CHILDREN'S
MARKET

JUNE 4-15 NEW YORK
WOMEN'S MARKET (Resort)

JUNE 5-7 NEW YORK
FFANY NEW YORK SHOE EXPO

JUNE 5-7 PARIS
EXPOFIL (Yarns)

As always, ANNA SUI marches to her own beat. This fall she offers a timeline of the '60s decade, from its ladylike Jackie Kennedy beginnings to the hippie, psychedelic era of the King's Road, et al. That's not to say that the clothes weren't totally up to the minute. There were easy knits in green and turquoise as well as burgundy and orange, plus slick black and white numbers like Sui's crushed patent coat over an embroidered wool gingham dress. Marianne Faithfull wouldn't look amiss in Sui's gorgeous color mixes. One of her most striking — the green/gold mixed weave coat atop a pink beaded paisley shirt and purple glitter corduroy pants.

At COOGI AUSTRALIA, Zena warrior princess combined with Mad Max in a lively collection that put the emphasis on barbarian chic, and had fun doing it! Underneath the layers there were some surprisingly good clothes in palest shades of cream, ice, sky and toffee. Coogi's laser cut shearlings and the jacquard coats trimmed with faux fur were among the best outerwear pieces seen all week. Also beautiful was the way Coogi mixed textures. The arctic colored faux fur and knitted cashmere/mohair jacket paired with a laser cut pony and printed suede skirt in toffee was wild and wonderful.

hair. An openwork crochet gown with fish-skin bows evoked a tailless mermaid caught in a Nordic fisherman's net. Some of the most successful were a penguin motif T-shirt with wool sleeves, and wrapped (pleated) "mummy" leather skirt and dress.

Pierre Carrilero who has designed for Miguel Adrover presented an outstanding knit collection, PIERROT. Hunting, fishing, skating, seasonal, Amish, Indian and animal themes printed on sweaters were worn with Davy Crockett style headwear and other fur and feather trimmed accessories. His Christmas tree or cute pet motifs should not be confused with mail-order catalog fare; his giant cable stitching, hooded sweaters, retro looks, saucy miniskirts and jumpsuits were contemporary and challenging. Not everyone dares to wear guns and grizzlies captioned, "The right to bear arms/Waco" across her chest. ALICE ROI pleased her audience with artistic prints on dresses and sweaters, including Daumier reproductions and her signature, La Caricature. Her ship motif on a sleeveless top with pleated chiffon collar looked stunning with an ultra-violet wool miniskirt. Among the best ensembles in this young, fresh, colorful collection — a moss wool strapless dress with white piping and a cotton jersey tank top with braided leather suspenders worn with cotton tapestry pants. JAMES COVIELLO's second runway show was even

better that his first (reported in our Oct/Nov issue). Totally feminine outfits that could have been inspired by Victorian miniatures in silver lockets or more recent retro-designs, looked contemporary, updated and perfectly adapted for today's more casual lifestyle, such as a group of charmeuse dresses with lace ticking trim. A crocheted afghan, which might have been lifted off a piano or sofa, became a coat worn over a celadon lace camisole and bronze '50s twill slim pants. Once again, he proved himself to be a superlative knitwear designer.



Publisher:	Ruth Finley (FASHION CALENDAR/ INTERNATIONAL)
Editor-in-Chief:	Deborah Brumfield
Associate Editor:	Elizabeth Garcia
Contributors:	Bridget Biggane, NY Maria Carzis Boyes, NY Debby de Montfort, NY Vivian Kelly, NY Maralyn Rittenour, NY Lee Slaughter, NY/Paris
Graphics/Print:	Bill White

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153 East 87th Street
New York, NY 10128
TEL (212) 289-0420
FAX (212) 289-5917

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